

FIFTH YEAR OF ISSUE.

THE CREMONA

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With which is incorporated

'THE VIOLINIST,'

The Record of the String World.

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Vol. V, No. 51.

February 17th, 1911.

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The Ancient Dance-forms¹

By JEFFREY PULVER.

II—LA GAILLARDE.

(Continued from page 9).

THE GAILLARDE AS A DANCE.

When dealing with a dance-form that is so dependent upon the mood and disposition of the dancer, it is not surprising to find the usually accepted authorities at variance on the subject of its steps; and not only do contemporary authors disagree, but the opinions of writers of each succeeding generation are by no means in harmony with those of the preceding period, since it is but natural that each should endeavour to interpret the existing form in a manner demanded by the spirit of his own particular age.

It will thus be seen how easy it was for several revivals of the ancient form to produce Gaillardes that differed materially from each other.

Thus, to obtain an adequate idea of how the Gaillarde was originally danced, it is necessary for us to go back to the exponents of that form, who flourished at the time of its greatest popularity. From their words the following picture is evolved.

The cavalier has invited his lady to the dance, and makes the *révèrence* in the following manner: Supporting his weight upon the left foot, the gentleman bends the right knee, and, drawing the right toe behind the left heel,

he doffs his cap and salutes his partner and the general company. This formality gone through, he replaces his cap, and takes up a position, with his lady, at one end of the *salon*. From this point they make one or two circuits of the room, simply walking. Arrived at the starting point, the couple separates, and, placing himself before the lady, the cavalier proceeds to go through a series of such steps as the rhythm of the music allows, turning to the right or to the left, as he pleases. After these evolutions, the number of which is determined by the lady, the latter leaves her place and, in *pas marché*, dances to the other end of the ballroom; the gentleman follows her, using the same step, and, arrived at the new position, executes a further series of *pas*.

This changing of position is repeated until, as Albert Czerwinski quaintly translates Arbeau, 'the cavalier has used all the steps he knows, or until the musicians stop playing.' Having finished the dance, the gentleman takes the lady's hand, bows and thanks her for the honour, and conducts her to her seat.

This was certainly a very one-sided method of dancing, and it was not long before the ladies joined in the dance, dancing in line, alternately with the gentlemen.

At about the same period, a variety of the Gaillarde, called *La Lyonnaise*, was in great favour. The peculiarity of this variation lay in the fact that the cavalier could be replaced by another gentleman during the progress of the dance, and, after allowing the new partner to execute a few *pas*, the lady would give up

¹ Copyright, Jeffrey Pulver, 1911.

her place to another; by these means all the ladies were offered an opportunity to dance, 'even,' as Arbeau drily remarks, 'the less pretty ones.'

Early as was the period at which Tabourot wrote, he, nevertheless, already deplored the fact that the Gaillarde was not being danced nearly as carefully as it had been, and that many of the most beautiful evolutions were being forgotten.

But it was the fate of most of the Court dances to lose a certain amount of their artistry, and to be relieved of much of the restraint called for by their use at Court, when they became the property of the village green. The steps of the Gaillarde lost much of the exactness that the rules of cultured dancing-masters imposed, but they gained a few new movements of a lightly tripping nature that were wholly in harmony with the name and nature of the dance.

The 'Tourdion' has already been mentioned, and attention drawn to the difference between it and the true Gaillarde. The following are the steps of this variety.

Raise the left foot on the first beat, and the right foot on the second beat; repeat these two movements on the third and fourth beats; on the fifth (or rest) make a *medium* leap (since it is a 'Tourdion' we are considering; on the last beat turn towards the left. Then repeat these movements in the reversed sense, *i.e.*, performing *right* what was *left* before, and *vice versa*. When the music ceases, *rêverence* and *congé*. Thus far Arbeau.

It must, however, be remembered that there was absolutely no reason to adhere to any particular exponent's setting; anyone could devise new steps for himself, provided he kept the merry and orderly nature of the dance, and adhered to the rhythm dictated by the music.

III—SARABANDE.

WE have become accustomed to seek the origin of most of the dance-forms in France or Italy, but in the case of the Sarabande we find it in these countries only as an adopted stranger and a naturalised alien. We must, therefore, seek its source farther afield.

The nature of the dance itself, the music used with it, and the instruments which accompanied the dance (which will be treated later) all cause our eyes to turn to Spain.

But were we to seek in Spain a Sarabande as we know it from accounts written in France during the 16th and 17th centuries, we should certainly not succeed in finding anything answering the description.

We must take into consideration the temperament of the Spaniards in general, and at that early period in particular. We find a dance of the name popular in the Peninsular as early as the 12th Century. Now, this being so, we must add to the considerations already named, the Moorish influence.

Although the culminating point of the Moorish civilization in Granada, was not reached until about 1240, the first incursion of the invaders took place in A.D. 710, when Tarik landed with his Berbers at the point now known as Gibraltar. Despite the fact that these conquerors were called Moors, they were in reality but Saracens, who had become intermixed with the natives of Northern Africa and who can thus be considered, for our present purpose, as homogeneous with the Arabs themselves. It is, therefore, certainly not too far-fetched a statement to make, that together with the civilisation of the Middle Ages in Spain that these Moors brought in their train, they brought also the Sarabande.

When we say civilization in this connection, it must, of course, be accepted only as a comparative term, but the fact remains that the conditions prevailing in Spain under the Moorish régime, were vastly superior to those of the Gothic and Vandalic rule, which it displaced.

The debatable point, of course, presents itself, whether the Sarabande was a truly Arabian or other Oriental form brought to Mauretania by the Saracens and modified in Spain, or whether it was a Spanish form influenced by the Moors. The settlement of this question need not detain us now; suffice it to state that for our immediate purpose, the history of the Sarabande commences with its form in the Middle Ages, be it invented and influenced by whom it may, and that the form we have taken to serve us as starting point is one of essentially Spanish characteristics, with a strong tinge of Orientalism.

The derivation of the name itself has given rise to almost as many arguments as there were arguers. Fuertes, writing in his '*Historia de la Musica Española*' (Madrid, 1859), derives it from Zarabanda or Saradanda, the name of a lady who is variously described as *Comedienne* and dancer (probably both), and who is supposed to have first danced it in France. It is just possible that she, producing for the first time on the stage, a dance which may by the 16th Century have already been considered one of the national dances, hitherto nameless, gave her name to it. Walther (1732) already made this statement quoting Furètiere as his authority. Furètiere (Antoine 1620-1688), in his "*Dictionnaire Universelle*," suggests also the



derivation from the Arabic, *Saraba*—to walk about freely, but I doubt whether this etymology will bear close scrutiny. The most likely derivation would seem to be that from the Spanish *Sarao*, which means, according to Pineda's Dictionary, published in London in 1740, 'a ball,' or 'a meeting for dancing.' This same dictionary derives *Sarao* from 'the Arabick,' thus giving an Arabic name to a dance which has been shown to have been largely influenced, if not actually originated, by the race which occupied Spain.

Sir Wm. Ouseley, in his 'Oriental Collections' 1728 (Vol. II, p. 197,) in a note to a Turkish air, called *Ser-i-khâneh*, has the following—'Some tunes are divided into three parts and are called *Khâneh-i-sînâf* (second part) and *Khâneh-i-sâlîs* (third part). Near the conclusion of several we also find the Persian words *Sér-band*, from which, without doubt, our Sarabande has been derived' (Grove).

I have quoted Sir Wm. Ouseley's remarks, not because I agree with them, but because they are worthy of some consideration; there is always the possibility of one of the mentioned terms having indirectly influenced the etymology.

There remains to be mentioned the derivation of the name from the Persian *Sarband*—a fillet for the hair, but if this has anything at all in common with Sarabande, it must also only be an indirect connection. The student interested in the origin of the Sarabande may select the etymology that seems the most logical to his mind. Personally, I like the derivation from *Sarao* best.

From the description we have from early Spanish writers, we are forced to the conclusion that the Sarabande must have been a dance deserving very severe criticism from certain quarters. The celebrated historian, Padre Juan de Mariana (1536-1623 or 4,) in his '*Tratado contra los Juegos Públicos*'—Treatise against public amusements—writes in Chapter XII, called *Del baile y cantar llamado zarabanda* (The dance and song called 'Zarabanda') the following: '... por ahora solo quiero decir que entre las otras invenciones ha salido estos años un baile y cantar tan lascivo en las palabras, tan feo en los meneos, que hasta para pegar fuego aun à las personas muy honestas. Llamanle comunmente zarabanda, ...' which, freely translated, means '... at this point mention need only be made that among the other inventions that these late years have produced, there is a dance and song so wanton in its words and so ugly in its movements, that it is enough to fire the most virtuous (to passion) ... it is commonly called Zarabanda.' On another occasion Mariana calls it *el pestifero baile de zarabanda*—the pestiferous dance Sarabande.

The use of the word *baile* and not *danza* is significant, for on the authority of Gonzalez de Salas (in the middle of the 17th century), the *baile* was a dance in which the whole body was free to indulge in all sorts of movements, whereas *la danza* did not permit even the arms to assist, and in it, the feet alone were allowed liberty of motion.

All this helps us to make more certain of the Moorish descent of the Sarabande, for sinuous movements of the whole body were (and are) characteristic of all Oriental dances, and the movements and gestures that aroused the just indignation of the learned and orthodox Jesuit, would scarcely be noticed by a child of the Orient or a denizen of the Desert.

(To be continued).

Genius.

By A. T. (Naples).

(Concluded from Vol. IV, page 151).

Holbrooke's feeling for harmony, for modulation, is already of the genius—not talent—order, from the outset. Take op. 4 (Orientale, an Eastern motiv, I fancy—Dervish-dance? page 7—



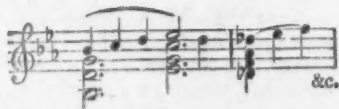
Also on page 3—



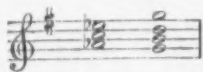
By the way, even our *elegantissimo*, Parry, does not tell us (I think) when the invaluable French Sixth was invented; not, I think, by Monteverde. It occurs in Padre Martini, and his favourite pupil, Padre Mattei (Rossini's Maestro), on the first page of their text-book, in the descending scale in the bass—



Dr. Calcott (*il Simpatico*) calls it inferior to the German Sixth, but the truth is, both are equally good, in their place; oft the French Sixth is better. Holbrooke knows that, and makes very fine use of it, like, of course, the wizard, Wagner. I will here venture to point out that the German Sixth may be resolved *pace* the bugbear Fifth thus—



because the fifths go chromatically. This is now recognized by Riemann himself. Schubert and Wagner *did* it; but do our text-books say so? O no! The fault of the text-book makers is that they don't see change is good for change's sake—even though it breaks cut-and-dried rule (*not* law). We have had a million times the resolution to the 4-6 (sol-mi-do-sol), now let us have the dominant (sol-re-si-sol). And the learned Mus. Doc. now admits that the fact is, consecutive fifths are *not noticed at all* in the minor parts; he might have added that long ago Martini and Mattei only forbade them 'between the extreme parts.' They frequently occur in Holbrooke, and the music gains by it. Away, at last, with cant musical. The vagueness of consecutive fifths is the charm—also sonority. Again, what our grand-dads couldn't tolerate we can. That simple fact is left out. Then again, take the case of the 4-6 chord, sol-do-mi-sol, what is the reason of the ban of the empires upon that fine chord—with its wonderful sense of peace? I prefer it to the 3-6 chord, which is rather cold and feeble (except, curiously, in the minor). Now Brahms (Isaiah of music) gives us four 6-4 chords in succession, and they are fine! Holbrooke has three (in the bass) in his ineffable song, 'O dreamy, gloomy, friendly trees' (intensely pathetic and autobiographical). *Apropos* of Brahms, Holbrooke's early waltzes, though not so melody-fair and diverse as the great master's 'O that heavenly' ('Zum Schluss'), are at least worthy of a favourite pupil, especially the one in E, the *matura* is so fine. The Nocturne, 'By the Sea,' is the pearl of the casket—*pura poesia*! simple but not superficial. (Query, is the 'Vénétienne' a Venetian melody?)¹ How charming is enamel-work like this. Note the major thirds—



Mr. Holbrooke is fond not only of 'Poe (the unclassable) but of Longfellow (*the* classable—*bienaimé*). He has set, *more suo*, 'The Viking.' His music is full of imagination, robust and tender, grand and pathetic. The finest passage (too much of a *passage*, Wagner would have exploited it, through a whole opera) is the *Adagio sostenuto*, on page 17, 'Loud sing the minstrels all, chanting his glory' (I wish it was *her* glory! what do we care about these old scapheads?)

¹ No.

En passant, this may smack of Wagner, but Wagner himself (he confesses it) borrowed from that other wizard, Liszt, no few of his best ideas, above all the first part of that motive of motives, the opening of 'Parsifal' (the supper motive) and the great motive, or as I have heard it called, the Dresden Amen—mi-sol-la, la-si-do-re-re. These motives are taken (Wagner owned it) from Liszt's 'Excelsior' (Strasburg *Glocken*), and had nothing to do with 'The Last Supper.'

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Imagination will sometimes play us mean tricks in our quest for the ideal fiddle. One with a tone as good as a Strad will unfortunately not appease the mind, and there the heartburning begins. Montaigne, I think it was, who said: 'It is always pleasant and interesting to read about the work of those who have attempted to discover how work should be done.'

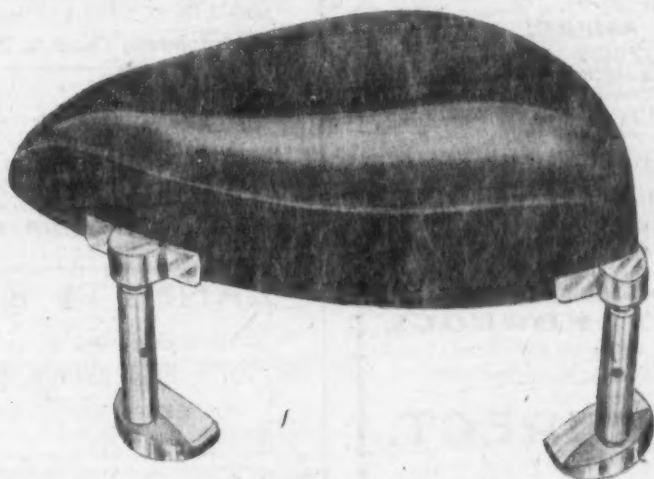
Much has been said and written about that king of fiddle-makers—Antonio Stradivarius of Cremona. His almost superhuman talent, industry, devotion to his calling, the high standard of excellence maintained throughout his long life—attributes all which many craftsmen of by-gone times possessed without attaining any fame whatever—we are still faced with the query: Is there some unseen and elusive secret at the root of all his achievements yet to be laid bare?

We have it on good authority that when Stradivarius died he left nearly 100 instruments undisposed of. Has it occurred, I have wondered, to many students of his career, why he should have kept on working steadily at his craft after, say, the age of 70 years? The apparently well-worn proverb, 'Rich as Stradivarius,' would certainly indicate that, according to modern ideas, he should have

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retired from industrial pursuits and enjoyed the fruits of his prosperity. Just fancy, at the present day, an old man of 80 or 90 years plodding daily at the bench after 50 or 60 years of continuous labour, repeating over and over again the same routine of work, without the least necessity, while having about him as many instruments in stock as he had lived years!

One thing at least is certain, success and fame did not spoil Stradivarius, nor carry him away with a vain sense of his importance. This worthy man, I believe, was much more than a capable craftsman who took a great pride in his work; he was also a profound philosopher, who realized to the full that work was a blessing and not a curse, as many seem to think it is now. Stradivarius, I believe, was consumed with the belief that he had a mission to fulfil, that his calling was to him a religion with the call, 'Work while it is day, for the night cometh,' and 'What thy hand findeth to do, do with all thy might,' ringing perpetually in his ears. He may, too, have been inspired by a prophetic belief that the ethereal tones his instruments produced were destined to enchant millions of hearts centuries after he was dead. The nobility of work, well and faithfully done, was to him probably the greatest pleasure life afforded, and a solace for sorrow, of which, no doubt, he had his share. 'The all of life is love.' This love, I believe, he diffused into his instruments. This brought him sustenance, well and good; but he spent himself, heart and soul, in his art, void of all selfishness. I doubt not the satisfaction of producing what was a joy to behold was his chief reward—that which would charm the eyes and ears of generations yet unborn.

When the present-day luthier is inspired to work with the same high motives, what is there, I am constrained to ask, to prevent him doing as good work, and attaining as good results as Stradivarius did? J.R.

'The Cremona.'

Notatu Dignum.

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Notes of Interest.

We congratulate Mr. W. H. Squire on his appointment as Principal Cello Professor to the Guildhall School of Music.

Mr. Holbrooke's Concerts.

Mr. Holbrooke's concerts of modern chamber music, at the Steinway Hall, were of great interest. The works of Reger, Franck, and Holbrooke predominated at the first two. Reger's third Piano Trio (in E), op. 102, is noted as 'first performance,' I presume, 'in public by Messrs. Sammons, Warrick Evans and Holbrooke,' because I heard it last year when the composer played. However, I purposely avoided this as, having performed this voyage of exploration once, I did not want to spoil the treat I expected to get from an apparently unknown trio by Franck by having Reger's sledge-hammering devices disturbing my head. But a fearful shock was in store. The programme says 'this work has no mention in Mrs. Newmarch's translation of V. D'Indy's "Life of Franck," nor in any other work on Franck.' Of course not; it is an extremely badly orchestrated version of a very well-known piano composition, and I am sure was not done with Franck's consent. So I hope this 'first performance in London' will be the last—would it never had taken place! although it was beautifully played. Having got over some part of the shock, I could not but admire Franck's delightful tonality, use of chorales and entrancingly simple melodies.

Holbrooke's Piano Quintet, No. 3, op. 44 (Diabolique) completed the programme. This clever composition takes its name from the third movement—an extremely difficult *valse* in canon in the octave. It may be recommended to advanced players. Miss Mary Groser sang various songs by Holbrooke, Quilter, Scott and Hartz, but her intonation was sometimes at fault. Of these, 'My Jean,' (Burns), which was a première (Holbrooke, op. 29), 'Devon Maid' (Keats) by Hamilton Harty, and 'Fair house of Joy' by Roger Quilter, gave me the most satisfaction.

At the second concert, Franck's splendid Quintet was given with Holbrooke (at the piano) and the New Quartet, but with hardly that unity which long association only can give. Reger's Sonata in F sharp was ably played by Mr. Sammons, and Holbrooke's own Piano Quartet, No. 1, in G minor (op. 21), went very well.

At the third concert on February 17th (Steinway Hall) a new Quintet for clarinet and strings, by Mr. Holbrooke, is announced.

This is welcome news, as I have a recollection that he foreswore composing chamber music some two years ago; so perhaps, like Santley's concerts, there will be a series of farewells, and he will annotate his programme with some such remark as 'this is positively the last Quartet I shall write (till next time).' The beautiful Franck Sonata, for violin and piano, and a Quartet, for piano and strings, by Richard Strauss, are also promised.

The Broadwood Concerts. Æolian Hall, February 2nd.

The very high standard of excellence set by the organizers of this series of chamber-music concerts is being more than maintained, and the seventh of the series was a veritable triumph for the promoters of the concerts, as well as for the performers.

When writing of the work of the Rosé Quartet a rare difficulty presents itself to the critic; either he must praise each detail of the performance—a proceeding that would ask for too much space—or he must confess himself at a loss to find the words capable of describing so much beauty without becoming verbose.

Speaking in generalities, the Rosé Quartet's performance is such an one—one that captivates the hearer's heart by its pure beauty, by its natural charm, and by the sheer joy of living that such a performance proves. A wonderfully expressive tone, a marvellous blending of four individualities into one sympathising Whole, and a masterly subjection of Self to the requirements of the music, are the prime causes of so perfect a result. The childlike simplicity with which the *Andante* of the Haydn Quartet (in F, op. 3, No. 5) was played, and the wondrous rhythmic exactitude of the last movement of the same quartet must be heard in order to be appreciated; while nothing but hyperbole could make the reader understand the words in which we might endeavour to describe the beauties abounding in the Beethoven Quartet (op. 127), as performed by the Herren Prof. Arnold Rosé, Paul Fischer, Anton Ruzitska, and Friedrich Buxbaum.

The programme was closed by Brahms's work in A minor, op. 51, No. 2—but why lengthen the list of complimentary adjectives?

J.P.

The London Symphony Orchestra. Queen's Hall, January 30th.

The sixth concert of the London Symphony Orchestra's season proved to be an exceptionally interesting one, for the audience was offered the unusual opportunity of hearing

Bach's Christmas Oratorio, as produced by such a combination as the above excellent band and the Hallé chorus from Manchester, both under the *bâton* of Dr. Hans Richter.

Splendid as the rendering was, we cannot, however, refrain from noticing one or two detracting features. A little more work together may perhaps have rendered chorus and orchestra more homogeneous; the quartet of soloists (Miss Gleeson-White, Miss Marie Stuart, Mr. John Coates, and Mr. Campbell McInnes), excellent vocalists though they be, did not, with the possible exception of Mr. McInnes, fully understand the meaning of the music they were interpreting. Soprano and tenor, however, shone in isolated arie, but on the whole their renderings were not entirely satisfactory. The charm of a contralto voice lies in the richness of the lower notes, and this charm was unfortunately not present in Miss Marie Stuart's voice.

Dr. Richter's conducting was, as it always is, notable on account of its masterly reserve and calm forcefulness. J.P.

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The King's Room (Broadwood's). February 4th.

The first of the two extra concerts given by the Rosé Quartet, on February 4th, succeeded in rendering greater the difficulty we experienced after their appearance in the Æolian Hall, to find an adequate means of expressing our satisfaction and delight at their playing.

The more we hear these musicians from Vienna play, the more forcibly does it strike us that they are not four individuals, nor even four virtuosi; they are a quartet—nothing more nor less. But what a quartet! It were futile to attempt to detail the manifold exquisite moments of musical delight contained in Beethoven's work for this combination in C minor (op. 18, No. 4), in a short paragraph; nor could we hope to do justice to the beautiful dynamic effects exhibited in

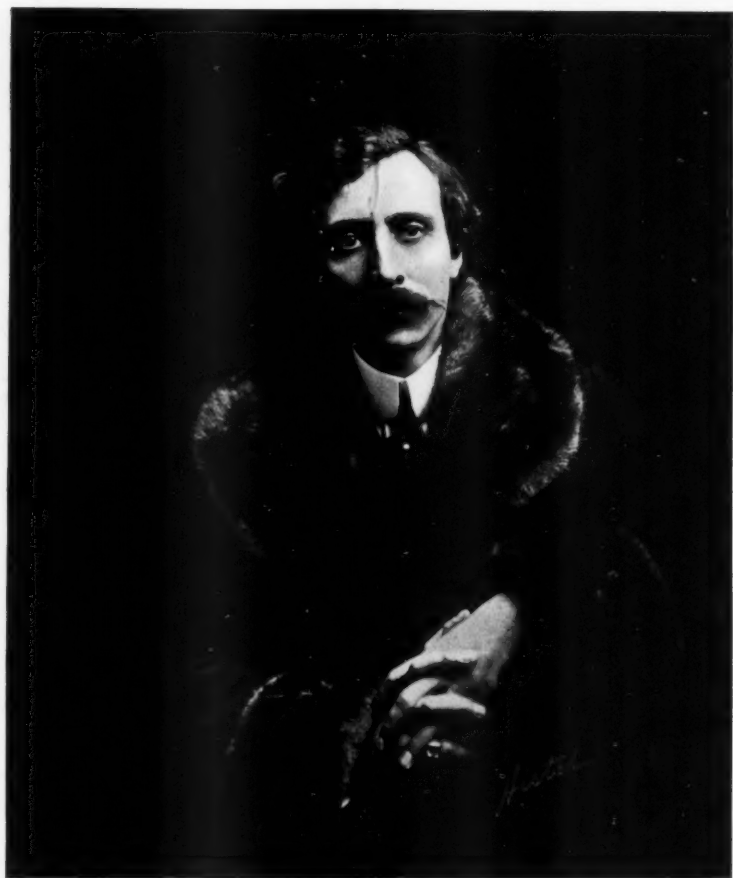
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ERNEST SCHELLING.

the Brahms's Quintet in F minor, op. 34, in which the strings were assisted by Mr. Richard Epstein. It must suffice if we say that the sum total was perfect, and that the applause awarded the players was rapturous in its enthusiasm, and convincingly genuine and unanimous. The instruments used were: 1st violin, Guarneri; 2nd violin, Balestrieri; viola, Testore; cello, Ruggieri. J.P.

Ernest Schelling, the American pianist and pupil of Paderewski, of whom we give a fine portrait, and who gave another recital at Queen's Hall on February 1st, is a performer of a very high rank, and had on that occasion, as usual, a large and appreciative audience. His pleasant tone, together with such clearness of phrasing and masterly ease and repose of manner, add great charm to his interpretations. The programme, which was full of interest, included a clever composition of his own—'Variations on an original Theme'—which appeared to afford great pleasure to the audience. His rendering of Chopin is always delightful, with its keen sense of sympathy and grace, and we had the opportunity of hearing five preludes, a Nocturne and a Valse in A flat. The Schumann Fantasia in C major, also the three Intermezzi, and a Capriccio of Brahms's, were given in fine style. The closing item of the afternoon was a Rhapsody (No. 2) of Liszt which was performed with great brilliancy. We are sorry to note that Mr. Schelling will be away from London for some months, but all who have heard him will welcome his return in the summer. W.R.M.

Margery Bentwich.—One of our plates is of that gifted young violiniste, Margery Bentwich, who gives her recital on Tuesday, February 28th, at 8.15 o'clock, at the Bechstein Hall, assisted by—vocalist, Yvonne de St. André; cello, Thelma Bentwich; piano, Richard Epstein. A fine programme will be rendered.

Strauss's New Opera.—The libretto of Strauss's much-discussed new opera, 'Der Rosen Kavalier,' is of dubious value and handicaps the composer in forcing him to mix the ludicrous with the beautiful. The libretto, one may say, almost requires pantomime characterization. Strauss has proved by this work that he can write music removed from the lines of 'Elektra' and 'Salome,' and it is possible that when these lie dormant this opera will live, as it appeals to the many. Although one can hardly say it is epoch-making, there can be no doubt that once again Strauss has shown himself in a new light, and proved himself to be one of the few great musical geniuses of his day. Who

will persuade him to write more than one work at one time, and let his serious moods obtain to one opus, and humour to another—passion, love, beauty (the realms of dream), the ideal and so forth? Then might we not get a series of beautiful tapestries, instead of the patchwork quilt, the coat of many colours—work that will mark an epoch, go down to posterity, live—proclaim him not only artist, but poet.

Henry J. Wood.—We congratulate Henry J. Wood on his well-earned recognition. He was one of the few honoured in the new year with knighthood.

Joseph Holbrooke's Chamber Music Concerts.

The second concert of this series, which took place at Steinway Hall on January 20th, served the double purpose of giving the audience the opportunity of becoming more familiar with some interesting modern music (including César Frank's Piano Quintet), and of allowing the New Quartet to deepen the favourable impression it had already made upon us.

The leader of this excellent organization, Albert E. Sammons, joined Mr. Holbrooke in presenting Reger's Sonata in F sharp minor (op. 86), an interesting work from the theorist's view point, but requiring more than one hearing before the listener can be expected to fully appreciate its depths and breadth. The only fault we will mention is the one to which we have already drawn attention—a too incessant and unrelieved use of the *vibrato* on the part of the violinist.

Miss Mary Groser, who contributed two groups of English songs, cannot honestly be said to possess a voice of exceptional quality, although she seemed sincere enough in her rendering. We suspect that nervousness was more than a little to blame for this shortcoming. Mons. A. Wysman's interpretation of three Liszt works was very acceptable, if not exactly distinguished. J.P.

The Mozart Society held a recital on January 14th, when the Petherick Quartette gave us one of the finest performances it has been our fortune to hear for a long time. We regret to say that Miss Eveline Petherick is still ill, and in consequence the violin was kindly taken by Mdlle. Brousil, who made an able substitute. The programme contained: Quartette in E flat, Mozart; Cesar Franck's 'Le Mariage de Roses'; Richard Strauss's (a) *Traumerie*, (b) *Intermezzo*; Marcello's 'Quella fiamma che m'accorde' (1686-1739); J. L. Duport's 'Cello Solo (1749) Concerto in E minor; A. Dvorac's Quartette in E flat.

Miss Chaplin's Revival of Old English Dances.

It was with intense pleasure that we noticed Miss Chaplin's revival of certain ancient dances, in the CREMONA, Nos. 49 and 50. We are, therefore, doubly glad of the opportunity to make a few remarks in addition on the English Dances.

To conclude an interesting programme, given in the cause of sweet charity, Miss Nellie Chaplin produced some exceedingly welcome dances from John Playford's work of 1665, mentioned in our previous issues. That essentially English dance, the jig, was well represented and fittingly interpreted; while a Morris dance, with vocal accompaniment, was enthusiastically encored, as, indeed, were most of the other dances, until lack of time prevented the granting of repetitions.

Miss Chaplin has published an edition of some of these Playford dances, with and without steps (Curwen), and she is to be heartily congratulated for the interest she is arousing for the revival of these picturesque and happy forms. When England was 'Merrie England' we were a dancing nation, but—Ichabod, Ichabod!

J.P.

New Symphony Orchestra. Queen's Hall, January 18th.

In presenting a programme consisting exclusively of works by the composers of this generation, the New Symphony Orchestra showed at once their enterprise and versatility.

We had occasion to mention the excellence of the playing of this orchestra in our notes on their first two concerts; to-day we must devote a few words to the unfamiliar works produced.

Fred. S. Converse's 'Mystic Trumpeter' is an uneven work; he shows himself possessed of considerable polyphonic skill, and a brilliant technic; but his appeal to the emotions is somewhat slight and disappointing. His portrayal of 'War' is strong and virile, but his musical picture of 'Love' is weak and unconvincing.

The suite, 'Esquisses Caucasiennes,' by Ippolitow-Iwanow, is extremely interesting. Musically of little importance, the four movements are nevertheless painted in brilliant colours, and Russia's proximity to the East is clearly demonstrated to the hearer of Ippolitow-Iwanow's sketches.

The soloist of the evening was Herr Lortat Jacob, a pianist of great technical attainments, possessing, in particular, an exquisitely fine trill. He appeared in Grieg's Concerto, and although not quite realizing the composer's

warm lyrical intention, played it in a sufficiently masterly way to justify the ovation he received; an ovation which culminated in an encore—Liszt's 'Campanella.'

Debussy's 'L'Après-midi d'un Faune,' and Ducas' 'L'Apprenti Sorcier'—both splendidly given by Landon Ronald and his forces—completed the interesting and novel programme.

J.P.

Orchestral Photographic Exhibition.—

The Orchestral Photographic Society held its fifth exhibition at 28, Gerrard Street, and the members are to be congratulated upon the excellence of the work. Some 64 prints were hung, and the standard of the work was much higher than the last exhibition. Some notable prints were shown by C. J. Hoggett, A. J. Shorter, F. S. Evans, H. H. Hainton, and J. E. Hall. The exhibition was judged by A. H. Blake, Esq., M.A., and his awards were as follows: Class A, Landscapes—1st prize, A. J. Shorter; 2nd prize, C. J. Hoggett; certificates, T. C. Evans (1), F. S. Evans (2), H. H. Hainton (3), J. E. Hall (4), E. J. Augarde (5), H. H. Hainton (6). Class B, Still Life—1st prize, A. J. Shorter; 2nd prize, H. H. Hainton. Class C, Portraits—1st prize, H. H. Hainton; 2nd prize, J. E. Hall; certificates, H. Koenig (1), F. S. Evans (2), J. E. Hall (3), F. S. Evans (4). Class D—1st prize, A. J. Shorter; certificate, A. J. Shorter. Certificates for mounting were awarded to Messrs. A. J. Shorter and F. S. Evans. To our readers who have not heard of this society before, it may be of interest to know that it is the only society in existence that consists of orchestral musicians only as members. It is affiliated with the Royal Photographic Society, and its hon. secretary is H. H. Hainton, 10, St. Albans Avenue, West Bedford Park, W.

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Walter S. Casserley was born at Finsbury Park in September, 1886. His father, who is a barrister of the Middle Temple, was a very good violinist and his mother was an accomplished pianist, and the weekly musical evenings that were held at the house during the composer's childhood doubtless went a long way towards implanting in him a deep veneration for the great Masters, and will also account for his love of chamber music.

From the age of seven he showed an unusual aptitude for music, but it was not until he was fourteen that he displayed any marked talent for composition.

In 1901 his father placed him under the tuition of L. B. Prout (son of the late Dr. Prout, the eminent theorist) at the Metropolitan School of Music (now a branch of the London Academy of Music).

Having matriculated at the University of London in 1903, Mr. Casserley had at one time serious thoughts of going in for a Musical Degree, but finally had to give up the idea through pressure of work.

(A large number of his earlier compositions have been destroyed, the composer being extremely critical of his own work, but amongst those works that have survived this ordeal may be mentioned:

Trio for pianoforte, violin and cello in one movement, performed in London 1905 and Llandudno 1906.

'Introduction and Rondo' for full orchestra, performed three consecutive seasons at Llandudno and was well received.

Trio for flute, violin and pianoforte.

Two string quartets.

One or two songs, and some small piano pieces.

At present his only work published is "Two Nocturnes" for piano (The Opus Music Co.). These two little pieces are entirely different in character, but both show an important feature of Mr. Casserley's writing which is essentially melodious.

In one respect this young composer differs very much from most modern composers. He is very little inclined towards 'programme music,' but directs all his efforts to writing 'absolute music.' He is undoubtedly quite at ease in instrumental composition, and we look forward with interest to the completion of his present work. This will take the form of a suite for orchestra and consists of three movements, Miniature Overture, Melody and Waltz. The first two movements have each a title indicating their character; anything more definite than this would be out of keeping with the composer's ideas.

'Alice in Wonderland,' at the Savoy Theatre.

One of the most delightful plays has been 'Alice' (revived). The book by H. Saville Clarke, and the music by Walter Slaughter, which no child should be without, is most characteristic of the story, and is really delightful. The dancing, which was a feature of the production this time, was not only charming, but from a professional point of view excellent, and Messrs. Stedmans are to be congratulated on their pupils, especially Ivy Sawyer, as 'Alice,' and Hilda Boot, who took the double role of the 'Oyster Queen' and the 'First Lobster.' The *pièce de résistance* was a beautiful ballet, a masterpiece of the ballet-master's art. The scenery and staging were by the hand of one who knew how to make the most of such an opportunity. The music to this was exceptionally good, and was produced under the direction of Mr. A. Benwell. A clever entertainment by 'The Wags' preceded the play. We hope Messrs. Stedmans will again give of their best in 1911-12.

Cut Leaves.

Published by J. Curwen, Jun., Ltd., 24, Berners Street, W.

'Ancient Dances and Music' Enlarged edition. Six dances from Playford's 'Dancing Master,' revived by Nellie Chaplin.

This is a well-illustrated and admirably-arranged work, valuable to all lovers of the dance, and to

teachers it is a necessity, as the music is given for each dance. Price 2/-. No. 5,679.

Published by **John Lane**, the Bodley Head, Vigo Street, W.

'The Oldest Music Room in Europe,' by John H. Mee, M.A., D.Mus. 10/6 nett. P. i-xxii, p. 1-216.

This is an interesting and valuable volume, and comes not only to every lover of music as a record of the past, but to every Oxonian who loves his Alma Mater. The author was some time Precentor of Chichester and Fellow of Merton. The care and research that has been given to the production of the work, and the beautiful illustrations, can best be appreciated by the possessor of a copy. It starts from 1748, then follows a chapter on the management. Chapter III: Music belonging to the Society, commencing with a valuable list, and treating, in full, of the history of Tweedledum and Tweedledee. Chapter IV: Suspension of the Concerts. Chapter V: The End of the Music Room. The appendix gives an air, sung by Tweedledum, and there is an exhaustive index to this historical anecdote and record, treated in a scholarly way.

Published by the **Opus Music Co.**, 22, Leicester Square, W.C.

'Every Composer his own Publisher,' by Herbert St. Roch. Pamphlet 4 pp. including title.

This interesting sheet gives full details of the work of modern composers on modern lines.

'The Musical Directory, Annual and Almanack, 1911,' 59th annual issue. Published by **Rudall, Carte & Co.**, 23, Berners Street, W. Price 3/-; by post 3/4.

This is the best Musical Directory published, and contains an unusual amount of not only useful but necessary information. The obituary notices are worth having the volume for alone, to keep each year's issue for reference. It is more than usually interesting this year.

Answers to Correspondents.

N., Newcastle.—Mlynarski's new symphony was produced in Edinburgh, under the auspices of Messrs. Paterson & Son. We do not think it has been done in London.

EMPEROR.—This Strad now belongs to Kubelik. It has been valued at from £12,000 to £10,000. Rumour has £6,000 to £4,000, £4,500 and £4,250 as the figures; but it probably lies near to the third in position of these figures.

J. P.—Reeves.

B. J. R.—Geigenzettel Alter Meister is published in two volumes, invaluable for the collection of labels shown. Volume I was published in 1904, and Volume II in 1910. They are not reprints of one another, but separate and new results of research. We can obtain them, we believe, but there is a question if Volume I is still in print. They are not done in English.

S.—Please give us more particulars, and state name and address. We do not give these in our pages, but, on the other hand, we do not answer correspondents' queries without.

ENQUIRER, B'ham.—Kreisler first played the Elgar Concerto in Bournemouth, we believe.

P., Wrexham.—No. Why not get an Italian? Three figures will repay you.

A. G., Oxford.—Hart's great work stands alone in its comprehensive account of makers. A new edition was produced last year.

C., Brighton.—Chanot edition, we believe, is still obtainable, and will be, as before, from the firm of F. W. Chanot, Soho Square.

KILBURN.—(1) Yes. (2) It is doubtful. (3) No. (4) Breitkopf.

PNEUMATIC.—J. & A. Beare.

I., Liverpool.—Hart.

After Evensong.

Purple the downs against an amber sky,
In evening's tender light;
A flock of birds on pulsing wing float by,
Then vanish from our sight.
Sweet Hesper glitters o'er the western hill,
Then slowly sinks to rest;
The blue mists rise—for now the winds are still,
Gathered to Nature's breast.

Her great heart is at peace, and sheds its calm
Upon this vexed life;
Her mystic beauty fills the soul, like balm,
Soothing our fret and strife.
The star of love, God's star, shines out afar,
Saying love cannot die—
If to His love we cling, then naught can mar
Our life's full harmony.

EMILY A. HILL.

Violins Old and New.

By W. D. HASLAM, M.D., of Croydon.

(Continued from page 10).

Now the position of the sound-post must be seen to, likewise the bridge as to its proper conformation and thickness.

The bass bar is most important, but of course it is now out of reach.

Lastly, a properly adjusted finger-board of the right weight and carefully gauged strings.

This is the kind of adjustment I believe in, because it is easily carried out and accords with precedent.

The old makers would in all likelihood have adopted it in preference to another which was governed by some abstruse law on acoustics.

There are other methods for adjusting thickness, the latest idea is to 'tune the plates.'¹ There are mixed notions abroad as to the significance of this term, and it is not to be wondered at when there are so many contradictions to be faced in connection with it. Each plate is to be thinned down until it gives a certain note when percussed, the contained air is to give another. There is a great difference of opinion as to what the notes ought to be, as also in the intervals between them, or which plate should sustain the higher note. Some say the belly should have a lower

¹ See Dr. Grossman's work on the New Cremona.

note than the back, others reverse it. As regards the interval between the notes, that may be anything from unity to the triad; the latter seems to be the most popular, but there are advocates for all these divergencies, so the matter is worthy of mature consideration.

Dealing with the triad, that of course, to begin with, should be in tune or——! It is suggested that when the violin is played the three notes form a chord which somehow is to influence the tone so as to confer upon it the true Cremona quality. Again, it has been suggested that the notes are to establish some kind of *relationship* between the power above and that below with the air between.

The note for each plate having been decided upon, the first difficulty is to obtain it. Any piece of wood will give forth a sound with a certain pitch if tapped, but a note is a musical sound which has a definite place in the scale, and it will require great tact on the part of the operator to assign to each plate its right note. We will say that the notes are found, and that they accord with the notes G C E. How is it possible for these notes, as musical tones, to influence the quality of the sound of the instrument? That is the question to be solved.

It must be remembered that when the notes are assigned the plates were tested *separately*, whatever sound was elicited from them was the result of their own inherent capacity for vibration. That is known as free vibration, but when the plates are fixed in position as parts of one body they are only subject to the forced vibration of the strings, consequently the two plate notes are extinguished, otherwise there must be two different sets of vibration going on, independent and in addition to the strings, say 320 per second for E, and 192 for G, but this is impossible.

Now as regards the cubical capacity, all kinds of ingenious contrivances have been tried to fathom it, *e.g.*, blowing into the *f* holes with brass tubes, &c., but I am not aware that full satisfaction has yet been procured, for writers on the subject conclude that 'if the violin is made properly the intonation of the air mass should be C.' So it is taken for granted that C is the note, and so it goes to form the triad in question.

Now the length of the inside of the violin is approximately 13 inches, it therefore is in accordance with the length of a column of air which resounds to C 256 tuning-fork.

Supposing now the contained air has delivered up its C, of what avail is it? What is really required is the measurement of the *cubic capacity*, the length of the column will not give that. For the musical test it matters

little what the shape of the cavity may be so long as the *length* is that which will resound in sympathy to the testing-fork. In the first place, the note could not be maintained without adding another set of vibrations to the instrument, which is again out of the question and impossible, for the contained mass of air can only vibrate in sympathy with the vibrations which are communicated to it by the plates and sides and not freely of itself. Secondly, it is not C that is wanted at all. What Strad wanted was the exact mass of air which would be proportionate to the power of the strings, and which would vibrate with the greatest intensity in sympathy with the adjoining parts.

(To be continued).

Sale or Exchange.

Curious old violin, probably Italian. £10. Box I. Violin which belonged to the late Mr. Taphouse, and thought by him to be an Amati, for sale very cheap.

Tyrolean three-quarter-sized violin, nice example, in playing order.

Violin, said to be old English, by Furber, in beautiful condition, will exchange for a typewriter in good condition.

Will sell old viola, Italian, at a low figure. It is in good condition and ready for use. Maker unknown, but might be Gagliano.

German violin (old), all fitted up and ready for playing on. 12/6.

Violoncello with glorious tone, old Italian, price £25. Five violin bows (common) for 10/-.

What offers for Burney's 'History of Music,' 4 vols. (plates by Bartolozzi); Hill's 'Stradivari'; Fleming's 'Old Violins'; 'History of Violin,' Sandys & Forster; 'Cyclopædia of Music,' 3 vols., American (has hundreds of illustrations)?

Odd lot of violin and piano music, returnable priced list.

The First Rose.

Now bow your heads ye fragile blooms of Spring,

Ye primroses and violets that bring

The first joys of the year;

The Queen is here,

And doth her incense on the still air fling.

Last eve, at dusk, she loosed her armour green,

And felt the dew upon her heart, between

The dusk and day;

And did obey

The love-call of the nightingale, I ween—

And offered up her fragrance rich and rare,

And all her velvet petals did lay bare

At love's sweet will;

So doth she fill

Her throne to-day within my garden fair.

L. HENDERSON WILLIAMS.





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